

# Deity - Amate Bark Paintings

## Standards:

### AS#1VA.CR.1.6:b:

Formulate an artistic investigation of personally relevant content for creating art (such as drawing on traditions of the past to generate new ideas).

#### AO1:

Investigate and research a variety of appropriate sources

### AS#2VA.CR.2.6a:

Demonstrate openness in trying new ideas, materials, methods, and approaches (such as using elements and principles, and applying artistic norms of diverse cultures) in making works of art and designs

#### AO4:

Show exploration and experimentation with appropriate materials; Select and control appropriate media and processes, demonstrating practical, technical, and expressive skills and intentions

### AS#3VA.CR.3.6:

Reflect on whether personal artwork conveys the intended meaning and revise accordingly

#### AO5:

Present an informed response through personal evaluation, reflection, and critical thinking.

### AS#8VA.CR.8.6:

Interpret art by analyzing visual characteristics of diverse cultures and other visual characteristics, subject matter, and use of media to identify ideas conveyed.

#### AO3:

Organize and use visual and/or other forms effectively to express ideas

“  
I BEGIN  
WITH  
AN IDEA,  
AND THEN  
IT BECOMES  
SOMETHING  
ELSE.  
”

- PABLO  
PICASSO

## Project Criteria: Project Total Points: 175

- € Creative Process project plan completed **and** followed (25pts)
- € Final composition considers the problem, the Deity, elements, principles and viewer. (100pts)
  - Deity themed subject matter/color associations to Deity/Amate painting style
- € Various paint tools/ materials used appropriately to achieve;
  - Color Meaning
  - Color
  - Space/ Composition
  - Texture
  - Emphasis
  - Contrast
  - Movement
  - Rhythm
- € Participation in ALL activities (15pts)
  - Teacher & peer critiques
- € Self-Critique of 21<sup>st</sup> Century Skills and Rubric Criteria is completed (20pts)
- € Reflection and Deity Amate Bark Painting Planning Paper (15pts)
  - Complete sentences/Complete answers for each question/prompt

## 21<sup>st</sup> Century Skills: *be prepared to defend*

- € Think creatively
- € **Be a self-directed learner**
- € Work independently
- € Make judgments & decisions
- € Reason effectively
- € Adapt to change
- € Be flexible
- € **Manage projects**
- € **Manage goals and time**
- € Critical thinking & problem solving
- € Access, evaluate, and manage information
- € Analyze media
- € **Act on creative ideas**
- € Implement innovations
- € Apply technology effectively
- € **Produce results**
- € Communicate clearly
- € Interact effectively with others
- € Work effectively with diverse teams
- € Work creatively with others

Name: \_\_\_\_\_ Class: \_\_\_\_\_ 5pts.

**Reflection:** (Continue answers on separate page)

1. How do you think this project changed how you might consider how visual imagery might affect someone's knowledge or understanding of something unfamiliar to them?
2. How did your initial idea develop into your final project?
3. If you knew on day 1 of this project what you know *now* what would you have done differently?

Self-Critique of 21<sup>st</sup> Century Skills and Rubric Criteria *Name:* \_\_\_\_\_ *Class:* \_\_\_\_\_

|  | Needs Improvement<br>Not Meeting Criteria<br>1  | Developing<br>Working Towards Criteria<br>2   | Effective<br>Meeting Criteria<br>3   | Highly effective<br>Exceeding Criteria<br>4  |
|--|---|---|--|--|
| Planning;<br>Envision/ Observe /Express      | <p>-Student fails to use the “Creative Process” and therefore is unable to <b>solve the proposed problem</b>.</p> <p>-Lacking investment in accessing <b>and evaluating information</b> the student is missing much of the established criteria as well as the Elements of Art/ Principles of Design. The <b>product</b> does not meet the requirements.</p> <p>-There is no consideration of <b>communication</b> to the viewer of idea or mood.</p> | <p>-Student works through the “Creative Process” in an attempt to <b>solve the proposed problem</b>.</p> <p>-After <b>accessing and evaluating information (integrating technology</b> when relevant) the student incorporates some of the established criteria and some Elements of Art/ Principles of Design to achieve an ill-composed <b>product</b>.</p> <p>-There is little awareness or consideration of <b>communication</b> to the viewer of idea or mood.</p> | <p>-Student effectively works through the “Creative Process” <b>thinking critically</b> to solve the <b>proposed problem</b>.</p> <p>-After <b>accessing and evaluating information (integrating technology</b> when relevant) the student incorporates the established criteria as well as the Elements of Art &amp; Principles of Design to achieve a well-composed <b>product</b>.</p> <p>-There is awareness and consideration of <b>communication</b> to the viewer and a thoughtful communication of idea/ mood.</p> | <p>-Student effectively works through the “Creative Process” <b>thinking critically</b> to <b>solve the proposed problem creatively</b>.</p> <p>-After <b>accessing and evaluating information (integrating technology</b> when relevant) the student goes beyond to incorporate more than the established criteria, with additional Elements of Art &amp; Principles of Design to achieve a well-composed <b>product</b> with depth and complexity.</p> <p>-There is very clear awareness and consideration of <b>communication</b> to the viewer and a thoughtful communication of idea/ mood.</p> |
| Executing the Plan;<br>Developing Your Craft | <p>-There was a lack in consideration of the media.</p> <p>-The materials and tools selected were inappropriately utilized.</p> <p>-The techniques were inappropriate utilized or not at all; lacking evidence of practice/ skill. There was a no restraint.</p>  | <p>-The <b>media was considered</b> but lost focus during creation.</p> <p>-The materials and tools selected were appropriately utilized.</p> <p>-The required new techniques were attempted but the incorporation into the design lacked evidence of practice/ skill. There was a lack of restraint.</p>   | <p>-The <b>media was considered</b> prior to and during the creation.</p> <p>-The materials and tools selected were <b>creatively</b> and appropriately utilized.</p> <p>-The required new techniques were thoughtfully &amp; <b>decisively</b> incorporated to the design with evidence of practice/ skill but lacks some restraint.</p>  | <p>-The <b>media was critically analyzed</b> prior to and during the creation.</p> <p>-The materials and tools selected were <b>creatively</b> and appropriately utilized.</p> <p>-Additional new techniques were thoughtfully &amp; <b>decisively</b> incorporated to the design with evidence of practice/ skill yet, conscious restraint.</p>   |
| Engage & Persist<br>& Stretch the Plan       | <p>The student is lacking the ability to be <b>self-directed</b> learner and requires redirection.</p> <p>-The student did not <b>communicate</b> positively with the instructor which impacted his/her ability to <b>produce results</b>.</p> <p>-There is no evidence of risk; there is refusal to <b>act on creative ideas, or implement innovations, or to be decisive</b>.</p>   | <p>-The student is lacking the ability to be <b>self-directed</b> learner and requires redirection.</p> <p>-The student rarely <b>communicated</b> with the instructor which impacted his/her ability to <b>produce results</b> with <b>flexibility</b>.</p> <p>-There is little evidence of risk; an apprehension to <b>act on creative ideas, or implement innovations, and struggles being decisive</b>.</p>   | <p>-The student is a <b>self-directed</b> learner and is mostly able to <b>work independently</b>.</p> <p>-The student <b>communicated</b> with the instructor on occasion and was able to <b>produce results</b> which have somewhat evolved from the plan; demonstrating <b>flexibility</b>.</p> <p>-There is some evidence of risk; <b>acting on creative ideas, implementing innovations, but not necessarily decisive</b>.</p>  | <p>-The student is a <b>self-directed</b> learner and is able to <b>work independently</b>.</p> <p>-The student <b>clearly communicated</b> with the instructor and was able to <b>produce results</b> which have considerably evolved from the plan; demonstrating <b>flexibility</b>.</p> <p>-There is clear evidence of risk; <b>acting on creative ideas, implementing innovations, yet being critically decisive</b>.</p>   |

|                    |   |   |   |  |
|--------------------|---|---|---|--|
| Project Management | <p>-There is no apparent <b>management of the project</b> in terms of <b>goals, time, or media</b>.</p> <p>-The student does not <b>communicate</b> needs which negatively impacts plan.</p> <p>- The student is off task most of the time and therefor is behind on the project and hasn't met set goals.</p>  | <p>-There is ineffective <b>management of the project</b> in terms of <b>goals, time, and/or media</b>.</p> <p>-The student does not <b>communicate</b> needs effectively which alters the plan.</p> <p>- The student gets off task frequently and therefor falls behind on the project.</p>  | <p>--There is effective <b>management of the project</b> in terms of <b>goals, time, &amp; media</b>.</p> <p>-The student <b>communicates</b> needs to stay on plan.</p> <p>- The student <b>sometimes gets off task</b>.</p>   | <p>-There is clear and effective <b>management of the project</b> in terms of <b>goals, time, &amp; media</b>.</p> <p>-The student <b>clearly communicates</b> and self-advocated needs in order to stay ahead of the plan.</p>  |
| Reflection         | <p>- Interaction with others was ineffective or non-existent and did not have discover aspects of artwork from other artists (peer/ teacher) that <u>were not</u> previously considered.</p> <p>-Refused to creative process and refused the <b>changing</b> of idea or product.</p> <p>-Did not participate in critique.</p> <p>-Made no notable advances in 21<sup>st</sup> Century Skills as a student artist.</p> | <p>- Only <b>interacted</b> with others when forced to. May not have discovered aspects of artwork from other artists (peer/ teacher) that <u>were not</u> previously considered.</p> <p>-Reluctant to the creative process and <b>to changing</b> the idea or product.</p> <p>-Infrequent critique participation lacked <b>effective reasoning</b> to help other's art-making or consideration of art.</p> <p>-Made little advances in 21<sup>st</sup> Century Skills as a student artist.</p> | <p>- Invested in <b>effective interaction</b> with others to discover aspects of artwork from other artists (peer/ teacher) that <u>were not</u> previously considered.</p> <p>-Conscious to the entire creative process and <b>adapted to change</b> in idea and product.</p> <p>-Critique participation offers <b>effective reasoning</b> to help other's art-making or consideration of art.</p> <p>-Made some advances in 21<sup>st</sup> Century Skills as a student artist.</p> | <p>-Actively invested in <b>effective interaction</b> with others to discover aspects of artwork from other artists (peer/teacher) that <u>were not</u> previously considered.</p> <p>-Conscious to the entire creative process and <b>adapted to change</b> in idea and product.</p> <p>-Active critique participation offers <b>effective reasoning</b> to help other's art-making or consideration of art.</p> <p>-Made notable advances in 21<sup>st</sup> Century Skills as a student artist.</p> |

Total Points Earned: \_\_\_\_\_/20

# Creative Process Planning Sheet

25pts.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

Proposed problem I have to solve (what is this project about):

Major project criteria I have to integrate (think about what you have to do and research for this project):

Elements of Art \*I have to (plan to) integrate:

Principles of Design \*I have to (plan to) integrate:

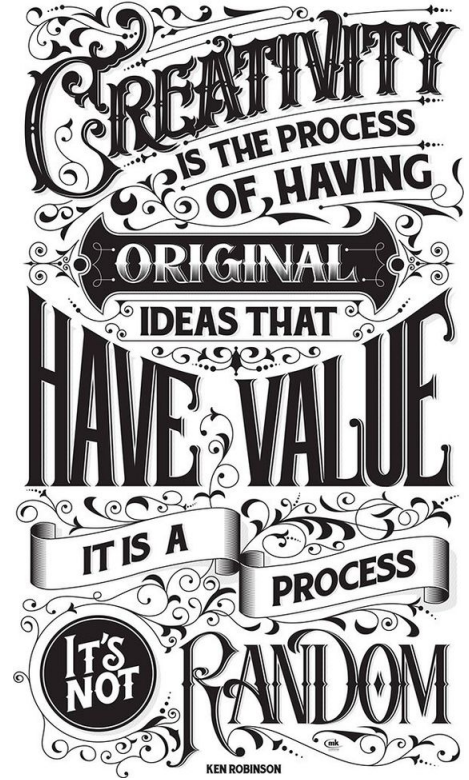
Materials \*I have to (plan to) use:

-----  
My initial creative ideas...

Who is my audience and how will I consider them?

After gaining new information (researching text, technology, teacher) how have my ideas changed?  
How can I be innovative/ more creative/ extend those ideas?

What will I need help with? What resources do I need access to?  
How will I clearly communicate that to Mrs. Green?



Where can I be flexible with my design?

Where can I not be flexible?

How do I show restraint in applying this new information so that my work doesn't lose unity?

Managing my time...

## DESIGN PROCESS THINKING

As I'm working what still needs to change?

### Inspiration

Themes • Media • Process  
Experience • Guiding Questions

### Design

Plan • Research • Sketch • List  
Experiment • Find Resource Images  
Visual Journal • Mind Map  
Model • Brainstorm

### Creation

Produce Work, Reflect, Revise

### Reflection & Presentation

Blog • Critique • Discuss  
Revise • Present • Respond

Peer Feedback ideas:

What advice helped my ideas evolve?

# Las deidades-The deities

Chaac  
Huitzilopochtli  
Hunab Ku  
Inti  
Itzamna  
Ix U  
Kukulcan  
Matlalcueye  
Mixcóatl  
Quetzalcoatl  
Tezcatlipoca  
Tlaloc  
Viracocha

You will need to pick the Deity your Amate Bark Painting is going to be about. Research your Deity – and plan how your entire design is going to look - including color choices – to support the overall meaning and imagery of your chosen Deity.

Background Info:

## **Amate Paper Paintings**

The Amate paper paintings combine the paper crafting from San Pablito Pahuatlan in Puebla and the **Nahuatl folk paintings** from La Mezcala region on the **Balsas River** basin in Guerrero.

### **Amate Paper History**

Amate comes from the Nahuatl word *amatl* (paper). It was the most used paper by the Mesoamerican cultures.

The Mayas called it *hunn* (bark or book) and the Aztecs gave it the name *amatl*.

Both cultures wrote their codices (ancient manuscript text in book form) in amate and there is archaeological evidence the Aztecs used it to decorate shrines, sacrifice places, gods sculptures and burials.

When the Spaniards arrived, the amate crafting stopped everywhere except in an Otomi village located in Puebla State.



People from San Pablito Pahuatlan continued the crafting of amate paper for ceremonial uses and agricultural rituals.

Other places, like Texcatepec and Chicontepec, the paper is still made for ritual purposes. Figures are cut from light or dark paper, which each figure and each color having significance. There are two types of paper. Light or white paper, that is used for images of gods or humans; and dark paper that is connected with evil characters or sorcery. In Chicontepec, the light paper is made from mulberry trees, and the dark paper is made from classic amate or fig trees. The older the tree the darker the paper.

### **Amate Papermaking**

Amate although called paper is more like a nonwoven fabric. The paper is created from the bark of the wild fig tree, the nettle tree and mulberry tree, each with a different tone of color, ranging from coffee browns to silvery whites.

Men peel the bark from the trees and women make the paper. They wash the bark and boil it in a large pot with ashes or lime (calcium hydroxide) for several hours until softened.

Next the crafters rinse the pulp and laid it on a wooden board to beat it with a stone until the fibers fuse into a paste. The paste is molded and left to dry in the sun.



Raw amate bark

### **The Painting**

The Amate is painted by Nahuatl speaking folk artists in the region called the Mezcala, on the Rio Balsas Basin in Guerrero state. The natural beauty of the area has inspired one of the most valued folk art painting styles in the country.



People from Ameyaltepec, a small village in the area, shared with their neighbors a tradition making *Barro Pintado*, **painted clay**. From the 1950's they traveled to tourist areas to sell their crafts. Some artists would rather travel and paint on the outlet cities.

In 1962, art dealer Max Kerlow who had a gallery in Mexico City asked itinerant folk artist Pedro de Jesus from Ameyaltepec to paint some wooden figures in his store patio.

Pedro did well and invited **Cristino Flores Medina** to go with him, in the gallery they met Felipe Ehrenberg an eclectic artist that suggested them to paint on Amate. By the 1970's Pedro de Jesus and Cristino Flores had gained national recognition.

And so the Amate gave the Mezacala's folk painters the opportunity to develop their craft from utilitarian pieces to pure aesthetic paintings. Soon the Ameyaltepec artists began teaching other painters in surrounding villages like Oapan, Maxele and Xalitla.

From the school developed in Ameyaltepec rose internationally known artist **Nicolas de Jesus**.

### **Different Styles**

At first the paintings in Amate resembled the pottery figures with colorful flowers, birds and other animals like deer and rabbits. Promptly the talented artists developed new styles that included village and religious scenes.

Amate paintings are made in brown and white bark. For the Otomi people the white paper represents nature and everything that is good while the brown represents evil.

Brown paper usually features colorful paintings, made with acrylic colors, depicting flowers, birds, deer or rabbits and every day stories from the community such as fishing, hunting and harvesting.

White Amate paper is used in more intricate drawings made with pen and ink representing stories of the community life.

# COLOR PSYCHOLOGY

## WHAT COLORS COMMUNICATE

12 COLORS AFFECT HOW WE ACT AND FEEL SUBCONSCIOUSLY. PROVIDED ARE 12 HUES WITH MEANINGS AND USES IN ART, DESIGN AND LIFE.

### INFLUENCE

COLOR IS THE FIRST THING PEOPLE WILL NOTICE ABOUT YOUR WORK OR PRODUCT.

STUDIES HAVE SHOWN THAT



OF THE SNAP JUDGEMENTS ARE INFLUENCED BY THE COLOR ALONE.

### FACTS

FIRST COLOR THAT WE DISTINGUISH AFTER BIRTH IS COLOR RED, HOWEVER, COLOR BLUE IS THE FAVORITE ONE AMONG HUMANS WORLDWIDE.

PEOPLE WHO ARE COLD PREFER WARM COLORS LIKE RED AND YELLOW WHILE PEOPLE WHO ARE HOT PREFER COOL COLORS LIKE BLUE AND GREEN.

THE LOWER THE MEAN SATURATION OF SUBJECT, THE MORE COMFORT IS FELT WHEN BEING AROUND IT.

### PROPERTIES

#### COLOR

COLOR IS PROPERTY POSSESSED BY ANY OBJECT. EACH OBJECT REFLECTS OR EMITS LIGHT AND IS PRODUCING DIFFERENT SENSATIONS ON THE EYE. OBJECTS REFLECT LIGHT IN DIFFERENT WAVELENGTHS WHICH WE RECOGNIZE AS COLOR.

| COLOR  | WAVELENGTH   |
|--------|--------------|
| RED    | 700 - 635 nm |
| ORANGE | 635 - 590 nm |
| YELLOW | 590 - 560 nm |
| GREEN  | 560 - 520 nm |
| CYAN   | 520 - 490 nm |
| BLUE   | 490 - 450 nm |
| VIOLET | 450 - 400 nm |

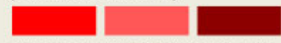
#### COLOR PROPERTIES

COLOR PROPERTIES ALLOW US TO DISTINGUISH AND DEFINE COLORS.

HUE IS ACTUAL COLOR OR COMBINATION OF COLORS ( RED, YELLOW, ORANGE )



VALUE IS HOW LIGHT OR DARK IS IT ( TINTS AND SHADES )



CHROMA POINTS TO THE COLOR'S INTENSITY OR SATURATION.



|             | EMOTION  | INDUSTRY  | USED TO   |
|-------------|--|---|---|
| RED         | EXCITEMENT<br>ENERGY<br>PASSION<br>COURAGE<br>ATTENTION            | ENTERTAINMENT<br>FOOD<br>SPORT<br>FIRE PROTECTION<br>CHILDREN PRODUCTS          | STIMULATE<br>CREATE URGENCY<br>DRAW ATTENTION<br>CAUTION<br>ENCOURAGE                                       |
| ORANGE      | OPTIMISTIC<br>INDEPENDENT<br>ADVENTUROUS<br>CREATIVITY<br>FUN      | ART<br>ENTERTAINMENT<br>FOOD<br>SPORTS<br>TRANSPORTATION                        | STIMULATE<br>COMMUNICATE FUN<br>DRAW ATTENTION<br>EXPRESS FREEDOM<br>FASCINATE                              |
| YELLOW      | ENTHUSIASM<br>OPPORTUNITY<br>SPONTANITY<br>HAPPINESS<br>POSITIVITY | FOOD<br>SPORTS<br>TRANSPORTATION<br>TRAVEL<br>LEISURE                           | STIMULATE<br>ENCOURAGE RELAXATION<br>AWAKE AWARENESS<br>ENERGIZE<br>AFFECT MOOD                             |
| LIME GREEN  | GROWTH<br>HARMONY<br>FERTILITY<br>KINDNESS<br>DEPENDABILITY        | ENVIRONMENT<br>LEISURE<br>ALTERNATIVE ENERGY<br>ENTERTAINMENT<br>EDUCATION      | RESTORE ENERGY<br>PROMOTE GROWTH<br>NUTURE<br>REJUVENATE  |
| KELLY GREEN | SAFETY<br>HARMONY<br>STABILITY<br>RELIABILITY<br>BALANCE           | ENVIRONMENT<br>BANKING<br>REAL ESTATE<br>FARMING<br>NON PROFIT                  | RELAX<br>BALANCE<br>REVITALIZE<br>ENCOURAGE<br>POSSESS  |
| SKY BLUE    | FREEDOM<br>SELF EXPRESSION<br>TRUSTWORTH<br>WISDOM<br>JOY          | ENTERTAINMENT<br>COMMUNICATION<br>CHILDRENS PRODUCTS<br>TECHNOLOGY<br>AEROSPACE | DRAW ATTENTION<br>INSPIRE TRUST<br>SUGGEST PRECISION<br>COMMUNICATE CONSCIOUSNESS<br>STIMULATE PRODUCTIVITY |
| ROYAL BLUE  | TRUST<br>RESPONSIBILITY<br>HONESTY<br>LOYALTY<br>INNER SECURITY    | SECURITY<br>FINANCE<br>TECHNOLOGY<br>HEALTH CARE<br>ACCOUNTING                  | REDUCE STRESS<br>CREATE CALMNESS<br>RELAX<br>SECURE<br>CREATE ORDER   |
| VIOLET      | IMAGINATION<br>SPIRITUALITY<br>COMPASSION<br>SENSIVITY<br>MYSTERY  | HUMANITARIAN<br>PSYCHIC<br>RELIGION   | ENCOURAGE CREATIVITY<br>INSPIRE<br>COMBINE WISDOM AND POWER<br>CREATE IMPRESSION OF LUXURY<br>INTUITION     |
| PINK        | COMPASSION<br>LOVE<br>IMMATURE<br>PLAYFUL<br>ADMIRATION            | CHILDRENS PRODUCTS<br>WOMANS PRODUCTS<br>BEAUTY<br>FASHION                      | COMMUNICATE ENERGY<br>INCREASE PULSE<br>MOTIVATE ACTION<br>FASCINATE<br>ENCOURAGES CREATIVITY               |
| BROWN       | RELIABILITY<br>STABILITY<br>HONESTY<br>COMFORT<br>NATURAL          | AGRICULTURE<br>CONSTRUCTION<br>TRANSPORTATION<br>LEGAL<br>FOOD                  | STABILIZE<br>IMPLY COMMON SENSE<br>SUPPRESS EMOTIONS<br>CREATE WARMTH                                       |
| GRAY        | NEUTRAL<br>PRACTICAL<br>CONSERVATIVE<br>FORMAL<br>QUIET            | ALL INDUSTRIES<br>* MOSTLY USED IN COMBINATION WITH OTHER COLORS                | CREATE SENSE OF COMPOSURE<br>DEPRESS ENERGY<br>ASSOCIATE TIMELESS<br>COMMUNICATE MATURATION                 |
| BLACK       | POWER<br>CONTROL<br>AUTHORITY<br>DISCIPLINE<br>ELEGANCE            | ALL INDUSTRIES<br>* MOSTLY USED IN COMBINATION WITH OTHER COLORS                | HIDE FEELINGS<br>INTIMIDATE<br>RADIATE AUTHORITY<br>CREATE FEAR<br>ASSOCIATE WITH MYSTERY                   |

# Deity - Amate Bark Painting Planning Sheet:

10pts

Name: \_\_\_\_\_ Class: \_\_\_\_\_

1. What do all the Amate Bark Paintings have in common?
2. What do you notice?
3. What Deity are you going to base your painting on?
4. What indigenous people worshipped this god or goddess? (ideas for your painting – details/design/color ideas)
5. In what modern country or countries was that native tribe located? (details/design/color ideas)
6. What were they god or goddess of? (This will help you plan out what kinds of designs and colors you are going to use in your Amate Painting)
7. Describe in detail what their physical form was like. (This will help you plan out and sketch out how you are going to DRAW your Deity onto your Amate Paper)
8. What are his/her origins according to legends? (details/design/color ideas)
9. Did the worship of this god/goddess continue, change, or disappear after the Spanish conquest? (details/design/color ideas)